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The Donnelly Opera

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Abstract

The Donnelly Opera is a one-act chamber opera based on an infamous Southwestern Ontario event: the murder of the Donnelly family in 1880. The libretto was written with the consultation of various historical sources. Modern text setting practices are utilized with careful attention to the use of perfect rhymes and natural syllabic emphasis to help maximize audience comprehension. The opera uses traditional vocal archetypes of aria, recitative, and ensemble singing. The main focus of the opera is the dramatic portrayal of the events that took place leading up to the second murder trial. It is written for four vocalists (soprano, mezzo-soprano, tenor, baritone) and five instrumentalists: clarinet, horn, cello, piano, and percussion, (timpani, chimes, toms, cymbal, and triangle) and is approximately 25 minutes in length.

Keywords

Music, opera, Canadian opera, the Donnellys, Canadian history, chamber music

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The Donnelly Opera

Libretto and music by Joshua Richardson

Run Time Approx. 26 mins

Norah Donnelly -Soprano
Mary O' Connor – Mezzo-Soprano
William Donnelly – Tenor
Charles Hutchinson – Baritone

Bb Clarinet
French Horn
Cello
Percussion (Timpani, Chimes, Tom-toms,
cymbal, triangle, slapstick)
Piano

The Donnelly Opera

Joshua Richardson

Moderato =80

Norah

Mary

Will

Charles

Clarinet in B \flat

Horn in F

Cello

Chimes

Timpani

Toms

Percussion

Piano

Moderato =80

5

Will

B \flat Cl.

Hn.

Vc.

Chm.

Pno.

pp

f

p

There's no

9

Will

just - ice for the Donn - e - llys _____

There's no just - ice for the Donn - e - llys _____

Pno.

p

mf

12

Will

A

The sus - pects of mur - der are herd - ed out - side of the court-room sin - gle

Pno.

pp

p

15 *mf*

Will 8 file with - out the con - vic - tion of Ca - rroll the o - thers go free with - out a

B \flat Cl. 15 *f*

Hn. 15 *f*

Vc. 15 *f*

Toms 15 Toms *f*

Pno. 15 *f* *mp*

18

Will 8 trial I had all the de-tails yet the court sy-tem fails e-very time I was

B \flat Cl. 18 *p*

Hn. 18 *p*

Vc. 18 *p*

Perc. 18 Cymbal *f*

Pno. 18 *p*

Will

22

B♭ Cl.

22

Hn.

22

Vc.

22

Perc.

22

Pno.

22

Will

25

B♭ Cl.

25

Hn.

25

Vc.

25

Perc.

25

Pno.

25

28

B \flat Cl.

mf *pp* *f*

Hn.

Vc.

Chm.

Pno.

3 3

32

Will

Hutch - in - son, this is the day that our case has been dealt a cru - cial blow! The

B \flat Cl.

Hn.

Vc.

Toms

Pno.

p *f* *ff*

C

Will

town had set its mind to be deaf and to be blind to my fam - i - ly's horr - i - ble fate! There's no

41

B♭ Cl.

p
f

41

Hn.

p
f
Cuivré

41

Vc.

p
f

41

Timp.

f

41

Perc.

let ring
f

41

Pno.

mp
ff

45

Will

just - ice for the Donn - e - llys ____
There's no just - ice for the Donn - e - llys ____

45

B♭ Cl.

p

45

Hn.

mp

45

Vc.

mp

45

Pno.

p
mf
rit. Spirito ♩=72

58 *p* **E** *mf*

Will 8 There's no just-ice for the Don-nel-lys. — There's no just ice for the Don - nel-

B \flat Cl. 58 *p* *mf* 3 3 *pp*

Hn. 58 *p*

Vc. 58 *p*

Perc. 58 *mp* 3 3

Pno. 58 *p* 3 3 3 3

62 8 lys. When mobs get a - way with mur - der!

B \flat Cl. 62

Hn. 62

Vc. 62

Chm. 62 *f*

Pno. 62 3 3 3 3 3 3

Will

64

rit.

ff

8

Mur - der?! ____

There's no just-ice for the Don - ne - llys!

B \flat Cl.

64

3

3

3

3

ff

mf > **p**

Hn.

64

Cuivré

ff

mf > **p**

Vc.

64

ff

p

Chm.

64

Pno.

64

3

3

3

3

ff

p

F

Will

Moderato (♩ = c. 108)

mp with hope

3

3

3

8

Charles, I have a lead that may pro-fit our case a great deal

an old friend was a part of the vi-gi-lance com-

Charles

mp

Oh? Do - tell?

Pno.

68

Moderato (♩ = c. 108)

mf

71

Will

mit - tee and there are things James will re - veal.

Charles

That sounds pro-mis-ing.

71

B \flat Cl.

71

Vc.

pizz.

mf

71

Perc.

Triangle

p

71

Pno.

75

Charles

Yes, that sounds pro - mis - ing.

75

B \flat Cl.

75

Vc.

75

Perc.

75

Pno.

78

Charles

The a-ttorn-ey ge-ne-ral could with-stand the vi-gi-lan-tes' fu-ry by mo-ving the case from Tor-on-to to

78

Chm.

mp

78

Pno.

[illegible]

93

Charles

miss - ing or some-one's cut - ter, you were blamed when a barn was burned down. arco.

93

Vc.

pizz. arco

93

Pno.

pp

97

Will

I ne - ver claimed that we were an - gels but there are things I won't al - low.

97

B \flat Cl.

p mf

97

Hn.

p f

97

Vc.

f p

101

Will

We work hard for what we own, yes we burned a barn but we ne-ver stole that cut-ter or that cow

101

B \flat Cl.

pp

101

Hn.

101

Vc.

pizz. mp

101

Pno.

mp

105

mp

Will

8

but still they blamed it on us.

f

Damn! the town still blamed it on us! _____

105

B \flat Cl.

mp

105

Hn.

f

105

Vc.

p

f

105

Pno.

f

109

Will

8

109

Charles

mf

While list - 'ning to the towns-folk I have re - cent - ly ob - served they're

109

B \flat Cl.

109

Hn.

109

Vc.

109

Pno.

112

Charles

say - ing that the Don-nel - lys on - ly got what they de - served.

B♭ Cl.

Hn.

Vc.

Pno.

114

Charles

Now that it's like-ly that the tri-al will be moved the odds of a con - vic-tion are so ve-ry much im-proved.

B♭ Cl.

Pno.

I

Will sits down and Norah sits on his lap to share a drink from a flask

117

Will

We should have some booze to cel - e - brate the news!

Charles

You know I don't drink!

Pno.

Mary

121

mf 3

I'll have a sip and some of mine

Will

8

Then for me and for No - rah.

B♭ Cl.

121

p *mf*

Hn.

121

p

Vc.

121

arco *p*

Pno.

121

mf

Mary

124

my hus - band makes his own wine. It was a

Will

8

A love-ly broach my dear.

B♭ Cl.

124

Vc.

124

mf

Pno.

124

Mary

128

3 3

keep - sake from my mo - ther though I'd sell it for a price be-cause in truth, I have an - o - ther but

Pno.

128

J

Capriccioso ♩.=54

Mary

131

Will

8

B♭ Cl.

131

Hn.

131

Vc.

131

Pno.

131

Mary

135

Charles

B♭ Cl.

135

Hn.

135

Vc.

135

Pno.

135

Mary

139

Charles

B♭ Cl.

139

Hn.

139

Vc.

139

Pno.

139

Charles

143

B♭ Cl.

143

Vc.

143

Pno.

143

Mary

Charles

B \flat Cl.

Vc.

Pno.

146

f

p

Thank you. I'll not ask a - gain, you have my word!

sum to pay for John-ny's shoes.

mf *pp*

mf *pp*

mp *pp*

K Freely ♩=108

Norah

Should we real-ly ce-le-brate al - rea - dy? E-ven though the su-spects now sit in a

B♭ Cl.

Vc.

Pno.

Norah

155

B♭ Cl.

155

Hn.

155

Vc.

155

Pno.

155

Norah

159

Hn.

159

Vc.

159

Pno.

159

Norah

163

rit.

B♭ Cl.

163

Hn.

163

Vc.

163

Pno.

163

rit.

L

animated

Norah
Ma-her says that they were all in Strat-ford. Now what on earth would they be do-ing there? A

171
B♭ Cl.

171
Vc.

171
Pno.
mp
f

Norah

175

wit - ness says he called on big Jack Ken - ne - dy to bo - row a drug be - cause of a cough - ing

Pno.

175

mp

Norah

179

B♭ Cl.

179

Hn.

179

Pno.

179

Norah

184

B♭ Cl.

184

Hn.

184

Vc.

184

Pno.

184

Norah

188

Hn.

188

Vc.

188

Pno.

188

193

Norah

cause of their crea - ky floor. They will do all things to block the

193

B♭ Cl.

193

Vc.

193

Pno.

197

Norah

truth get-ting out a-bout 2 O' clock!

197

B♭ Cl.

mf

197

Hn.

197

Vc.

197

Pno.

pp

f

202 *p* N

Norah

Three men said they played cards with Pitch-fork Ry - der. He told po-lice that he was fast a -

202 *pp* *mf*

B♭ Cl.

202

Vc.

pp

202

Pno.

mp *pp*

Norah

206

Vc.

206

Pno.

206

Norah

210

Hold till breath is exhausted

B♭ Cl.

210

Hn.

210

Vc.

210

Timp.

210

Pno.

210

215

Norah

will-ing to talk a - bout what real - ly hap-pened at 2 O' Clock.

B♭ Cl.

Hn.

Vc.

Pno.

f

mp

f

219

Norah

Some-one's daugh-ter had a-wok-en at two but the girl is on-ly a youth. She

B♭ Cl.

Hn.

Vc.

Pno.

mf

p

p

p

224

Norah

saw her fa - ther fast a - sleep can that real - ly be the truth? 'Cause I heard a real - ly loud

Pno.

mp

Norah

229

ff *bold* *rit.*

knock at our door from a mob at 2 O' clock.

B♭ Cl.

229

Hn.

229

ff

Vc.

229

ff *mf* *pp* *f*

Toms

229

Pno.

229

subito ff *mf* *pp* *f* *pp* *f*

P

Freely ♩=108
mysteriously

Norah

234

I had re-tired to bed a-round mid-night I took to the side furth-est from the wall.

Vc.

234

Pno.

234

Freely ♩=108

mysteriously *pp* *f*

Norah

238

We had Will's bro-ther John stay-ing with us The two of them stayed up much lat-er.

B♭ Cl.

238

mysteriously *mp*

Vc.

238

mysteriously *mp*

Lights change to signify a flashback to event

242

Norah

Will came to bed a-round one. I had on-ly just fall-en back to sleep when I heard:

242

B♭ Cl.

242

Hn.

mysteriously
mp

242

Pno.

rit.

♩=96

[illegible]

251 **Q** **Agitato** ♩. = 84

B \flat Cl. mf

Hn. f

Vc. f

Pno. **Agitato** ♩. = 84

p mf p mf p mf

R

Norah

What could they want at 2 O' clock?

Will

What could they want at 2 O' Clock? What could they want at 2 O'

Hn.

265

Vc.

265

mp

ff

Timp.

mf

Pno.

265

pp

f

Norah

What could they want at 2 O' clock?

Will

8 Clock?

B♭ Cl.

268

subito ff

Hn.

268

subito ff

Vc.

268

Timp.

choke

ff

Pno.

268

subito ff

Will

283

8

Hn.

283

Vc.

283

Pno.

283

Will

286

8

Hn.

286

Vc.

286

Pno.

286

Norah

290

Hn.

290

Vc.

290

Pno.

290

Norah

294

We need to pray while he is still a - live. I'll fetch a piece of ho - ly

Vc.

294

Pno.

294

T

Norah goes and searches around for candle in shock

Norah

298

can - dle.

Hn.

298

Vc.

298

Pno.

298

B♭ Cl.

302

Hn.

302

Vc.

302

Pno.

302

305 *rit.*

B \flat Cl. *f* *pp*

Hn. *p* *f*

Vc. *f* *pp*

Pno. *p* *f*

U **Freely** $\text{♩}=68$
mp simply

Norah In par - a - di - sum de - du - cant te an - ge - li, in tu - o ad - ven -

308 breathe ad. lib.
cresc. poco a poco

B \flat Cl. *pppp*

308 *cresc. poco a poco*

Vc. *pppp*

308 **Freely** $\text{♩}=68$
mp simply

Pno. *mp*

311

Norah tu su - sci - pi - ant te mar - ty - res - , et per - du - cant te

311

B \flat Cl.

311

Vc.

311

Pno.

Norah

314

in ci - vi - ta - tem sanc - tam - Je - ru - sa - lem. ____ Cho - rus An - ge - lo -

B♭ Cl.

314

Vc.

314

Pno.

Norah

317

rum te - su - - - sci - pi - at, _____ et cum,

B♭ Cl.

317

Vc.

317

Pno.

Norah

319

La - za - ro - quon - dam - pau - pe - re _____ ae - ter -

B♭ Cl.

319

Vc.

319

Pno.

Norah

321



nam - - - ha - be - as - re - qui - em.

B♭ Cl.

321



fff

Vc.

321



fff

Pno.

321



V

Hn.

Largo 



mf

Vc.

324



mf

Pno.

324

Largo 



pp *mp* *ff*

Charles

330 *p* deliberately



No - rah, I can see you'd love to tell your test - i-mo - ny — but our best chance for se - cur - ing a con -

Hn.

330



pp

Vc.

330



pp

Pno.

330



mp

Charles

333

vic - tion

3

is our case a - gainst James Car - roll

f

for the kill - ing of your mo -

Pno.

333

Will

Spirito $\text{♩} = 72$

p

And we will con - vict now that there's a wit - ness from the in - side, James Fee - he - ley.

mf

Charles

ther.

Hn.

337

mp

Vc.

337

p *mf* *p*

Pno.

337

Spirito $\text{♩} = 72$

Norah

340

mp

Now that the trial is to be moved, no more bi - as or shift - ing the blame.

3

Hn.

340

Vc.

340

mf *p*

Pno.

340

Will

342



And no more smear - ing of the Don - nel - ly name. So let's go see James and see how it

Hn.

342



Vc.

342



Pno.

342



Norah

344



Yes, let's go see James and see what he knows.

Will

8



goes.

Charles



Let's hope it's e - nough to con-vince the

Hn.

344



Vc.

344



Pno.

344



Norah

Will

Charles

Hn.

Vc.

Pno.

348

There will be ju-stice for the Don -

There will be

ju-ry of the su-spects' guilt. There will be ju-stice for the Don - - - nel - lys.____

348

3

3

p

348

p

348

Norah

Will

Charles

B♭ Cl.

Hn.

Vc.

Timp.

Pno.

352

nel-lys._____ There will be ju-stice for the Don -

8 ju-stice for the Don - nel - lys. There will be

There will be ju-stice for the Don - - - nel - lys. ____

352

mp 3 3

352

3 3 3 3

352

3

352

p 3 3

352

Norah and Will hurry off

agitato ♩.=60

356

Norah

nel-lys.

Will

ju-stice for the Don

nel-lys.

Charles

356

B♭ Cl.

mf

Hn.

3

f

mf

Vc.

356

f

pp

mf

Timp.

3

f

pp

356

Pno.

f

mf

X

Mary runs on stage in a fit

mp

Mary

You'll not be - lieve what I have learned,

361

B♭ Cl.

p

f

Hn.

361

p

f

Vc.

361

pizz.

p

f

361

Pno.

f

Mary

367

Our home on Prin - cess Street was burned!

B♭ Cl.

367

p

f

Hn.

367

p

Vc.

367

p

f

arco

Timp.

mf

Pno.

367

f

Mary takes off her scarf, and then her coat throwing both to the ground as she rushes toward Charles

Mary

372

Can you be - lieve it?

B♭ Cl.

372

Vc.

372

Timp.

Pno.

372

System 1 (Measures 377-380):

- Mary:** Measures 377-380. Lyrics: "And ev - r'y thing with - in it lost, and". Dynamics: *p* (measure 377), *f* (measure 380). Includes a box 'Y' above measure 378.
- B♭ Cl.:** Measures 377-380. Dynamics: *p* (measure 377).
- Vc.:** Measures 377-380. Dynamics: *p* (measure 377). Includes an *arco* marking above measure 377.
- Perc.:** Measures 377-380. Includes a **Triangle** marking above measure 380. Dynamics: *mf* (measure 380).
- Pno.:** Measures 377-380.

System 2 (Measures 381-384):

- Mary:** Measures 381-384. Lyrics: "ev - r'y thing with in it lost like our beds _____ and our spreads _____ and our". Dynamics: *mp* (measure 382).
- B♭ Cl.:** Measures 381-384. Dynamics: *pp* (measure 382).
- Vc.:** Measures 381-384. Dynamics: *mp* (measure 382).
- Perc.:** Measures 381-384. Includes a **Triangle** marking above measure 381.
- Pno.:** Measures 381-384. Dynamics: *mp* (measure 381).

System 3 (Measures 385-388):

- Mary:** Measures 385-388. Lyrics: "quilts _____ and our cup-boards. I fear what all these things will cost!". Dynamics: *f* (measure 385).
- B♭ Cl.:** Measures 385-388. Dynamics: *f* (measure 385), *p* (measure 386), *f* (measure 388).
- Vc.:** Measures 385-388. Dynamics: *p* (measure 386), *f* (measure 388).
- Pno.:** Measures 385-388. Dynamics: *f* (measure 385).

Mary

400

If it were - n't for Bob Don - nel - ly they'd

B♭ Cl.

400

Hn.

400

Vc.

400

f

Timp.

A - B♭

Pno.

400

Mary

404

be dead! I'm the boy's

B♭ Cl.

404

ff

pp

Hn.

404

ff

pp

Vc.

404

ff

pp

Timp.

404

f

Pno.

404

ff

pp

Mary

409

mo-ther I must keep him heal-thy and health ____ is ex - pen - sive.

B♭ Cl.

409

Hn.

409

Vc.

409

Pno.

AA

B♭ Cl.

416

Hn.

416

Vc.

416

Pno.

mf

p

mf

p

b♭.

B♭ Cl.

422

Hn.

422

Vc.

422

Pno.

mf

pp

mp

f

b♭.

Mary

428

BB *mp*

John - ny, dull as gold that had just been

B♭ Cl.

428

f *p*

Hn.

428

Vc.

428

Pno.

428

f

b *p* *p* *p* *p* *p*

Mary

434

mined but gold is worth much more once it's been re - fined.

B♭ Cl.

434

f

Hn.

434

Vc.

434 pizz. arco

f

Pno.

434

p. *p.* *b♭.* *b♭.*

Mary

440

E - ver since he took the Do - ne - lly hire, - - - they've made him work

B♭ Cl.

440

p
mp

Hn.

440

Vc.

440

mp
pizz.

Pno.

440

p.
p.
p.
γ

Mary

444

and work and work and work! he's been tried and test - ed and put through the fire.

B♭ Cl.

444

f
mp
arco

Hn.

444

Vc.

444

f
p
arco
mp

Pno.

444

mp
p.
p.

Mary

449

CC (♩=♩)

At thir-teen years old, my boy's as pre-cious as gold! _____

B♭ Cl.

449

pp

f

Hn.

449

f

Vc.

449

pp

f

Pno.

449

f

Mary

455

mp

As gold. _____ It's not a - bout the

B♭ Cl.

455

p

Hn.

455

p

Vc.

455

p

Pno.

455

3

3

p

Mary

Not to cause a - larm, _____ but

B♭ Cl.

sfz \rightrightarrows *pp*

Hn.

morendo

sfz \rightrightarrows *pp*

Vc.

morendo

sfz \rightrightarrows *pp*

Pno.

sfz \rightrightarrows *pp*

476

EE

agitato

f

Mary

476

3

this, this will keep my John - ny from com - ing to harm, for

B♭ Cl.

476

pp

f

Hn.

476

3

3

3

f

Vc.

476

3

3

3

3

p

f

Pno.

476

3

3

3

3

f

481

Mary

481

friends of the kil - lers say they will

B♭ Cl.

481

> p

3

Hn.

481

> p

Vc.

481

> p

Toms

481

mp

3

3

Pno.

481

p

non legato

Mary

484 *ff*

pay four

B♭ Cl.

484 *ff*

Hn.

484 *ff*

Vc.

484 *ff*

Toms

484 *f* 3 3 3

Pno.

484 *ff*

ord.

Mary

486

thou - sand! for my sweet

B♭ Cl.

486

Hn.

486

Vc.

486

Pno.

486

FF (♩=♩) *tranne* $\text{♩} = 60$

p

Mary

boy! _____ For my sweet boy. _____

489 Triangle

Perc.

p

489 *tranne*

Pno.

pp

495

Mary

495

B♭ Cl.

mf

495

Hn.

p

495

Vc.

p *mf* *pp*

Pno.

f

502 *rit.* $\text{♩} = 50$

Charles

Al - right here's a sum for your home.

502

B♭ Cl.

502

Hn.

pp

502

Vc.

mp *pp*

502 *rit.* $\text{♩} = 50$

Pno.

pp

516

Will

Charles, he was board-ing on a train he was going to let us down he was leav-ing for A -

Hn.

mf *pp* *mf* *pp* *mf* *pp*

Vc.

mf *pp* *mf* *pp* *mf* *pp*

Chm.

mf

Pno.

520

Will

mer-i-ca he was get-ting out of town. Though he did tell us one cru-cial

Hn.

mf *pp*

Vc.

mf *pp* *mp*

Chm.

Pno.

Mary drops bag of money making loud bang. She quickly picks up

accel.
f

529

Norah

Mary

Will

think we've been brib - ing our most im - port - tant wit - ness.

What have you there?

No - thing at

529

B♭ Cl.

529

Hn.

529

Vc.

529

Pno.

pp

f

pp

agitato

p

accel.

II

532

Norah

Mary

B♭ Cl.

Hn.

Vc.

Pno.

What's in your hand?

all.

On - ly my hard earned wage!

Agitato ♩=108

f

p

f

p

Agitato ♩=108

p non legato

Norah

535



Will

8



B♭ Cl.

535



Hn.

535



Vc.

535



Pno.

535



Norah

538



Mary



Will

8



B♭ Cl.

538



Hn.

538



Vc.

538



Toms

538



Pno.

538



544

Norah

you liar so need-y no just-ice so greed-y

Mary

ff burned! no liar just learned a fire house burned! *ff*

Will

Why _____ would you pay her yet a-

544

B♭ Cl.

mp

544

Hn.

3

544

Vc.

3

544

Toms

3

544

Pno.

3

f *mp*

JJ

548

Will

gain?

Charles

ff

mp

Al-right, e - nough!

Things don't look good.

B \flat Cl.

f

mf

Hn.

f

Vc.

f

mf

Perc.

Cymbal

choke

pp

f

Pno.

f

552

Charles

I should-'ve thought things through I am so sor-ry to the both of you. Let's ad-just our ex-pect-a-tions

Hn.

mf

556

Charles

the case is not lost though there might be some comp - li - ca - tions But here, a

B \flat Cl.

mp

pp

Hn.

mp

pp

Vc.

mp

pp

Pno.

mp

pp

ffz

Charles remembers the letter from the attorney general and grabs it from his desk

Charles

559

Pno.

559

let - ter from the a-ttor - ney ge-ner-al

It should bring some good news.

Will

564

Charles

564

Hn.

564

Vc.

564

Perc.

564

Pno.

564

What does it say?

Is the tri-al to be moved?

No

571

Meno Mosso ♩=72

rit.

p

KK

Adagio ♩=52

mf

Will

8

Can there be just-ice for the Don-nel-lys - Can there be

Charles

it's to stay right here.

B♭ Cl.

571

p

Vc.

571

p

Chm.

571

mp

Pno.

571

Meno Mosso ♩=72

rit.

Adagio ♩=52

p

576

accel.

mf

Spirito ♩=72

Norah

Just - ice for the Don - nel - lys!

Will

8

just - ice for the Don - nel - lys? _____

mf

Just - ice for the Don - nel - lys! _____

Charles

There's no just - ice for the Don - nel - lys! _____

Hn.

576

mf

Vc.

576

mf

Chm.

576

Pno.

576

accel.

mf

Spirito ♩=72

576

accel.

mf

Spirito ♩=72

Norah

Just - ice for the Don - nel - lys! _____

Will

8

just - ice for the Don - nel - lys? _____

mf

Just - ice for the Don - nel - lys! _____

Charles

There's no just - ice for the Don - nel - lys! _____

Hn.

576

mf

Vc.

576

mf

Chm.

576

Pno.

576

accel.

mf

Spirito ♩=72

This musical score is for the song "The Donnelllys" from the musical "The Sound of Music". It features vocal soloists and a full orchestra. The score is written for three vocal soloists (Norah, Will, and Charles) and a full orchestra (B♭ Clarinet, Horn, Violoncello, Timpani, and Piano). The key signature is one flat (B♭ major or D minor), and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (579, 580, and 581). The vocal soloists enter in measure 579 with the lyrics "Just - ice for the Don - nel - lys!". The orchestra enters in measure 580 with a strong, rhythmic accompaniment. The piano part features a prominent triplet pattern in the right hand and a steady bass line in the left hand. The score concludes in measure 581 with the lyrics "There's no just - ice for us!".

Vocal Soloists:

- Norah:** Just - ice for the Don - nel - lys! There's no just - ice for
- Will:** There's no just - ice for us!
- Charles:** (Silent)

Orchestra:

- B♭ Cl.:** (Silent)
- Hn.:** (Silent)
- Vc.:** (Silent)
- Timp.:** (Silent)
- Pno.:** (Silent)

585

Norah

Just - ice for the Don - nel - lys!

Mary

There's no Just - ice for the Don - nel - lys!

Will

Just - ice for the Don - nel - lys!

Charles

There's no just - ice for the Don - nel - lys!

B♭ Cl.

585

Hn.

585

Vc.

3 3 3 3 3 3 3 3 3

Timp.

f *pp* *f* choke

Pno.

585

588

Norah

ff There's no just - ice for the Don - nel - lys!

Mary

ff There's no just - ice for the Don - nel - lys!

Will

ff There's no just - ice for the Don - nel - lys!

Charles

ff There's no just - ice for the Don - nel - lys!

Chm.

588

let ring *f*

LL

Adagio ♩ = 52

B♭ Cl.

Hn.

Vc.

Pno.

592

592

592

592

p

pp

pp

p

Adagio ♩ = 52

597

597

597

597

B♭ Cl.

Hn.

Vc.

Chm.

Pno.

p

p

Joshua Richardson

Education

Western University, London, Ontario

MMus in Composition (2015-present)

BMus with honors in Composition (2012-2015)

Certificate in Piano Technology (2003-2004)

Performances

The Aeolian, “A String Octet”, the RebelHeart Collective
Composer (June 17, 2017)

Beal Secondary School, “From Sea to Sea”, The London Singers/ Beal Singers
Composer (June 8, 2017)

Von Kuster Hall, “Mary O’Connor”, for soprano and piano trio
Composer (March 16, 2017)

Von Kuster Hall, “Piano Quartet for the Stratosphere”, Ensemble Made in Canada
Composer (October 27, 2015)

Von Kuster Hall, “A Querulous Quartet”, for Saxophones
Composer (March 23, 2015)

The McManus Theatre, “P&J the Sandwich Musical”, Actors’ Equity Co-op Workshop
Composer/ Book (2007)

The Palace Theatre, “P&J the Sandwich Musical”, Actors’ Equity Co-op Production
Composer/ Book (2006)

The London Fringe Festival, “Oscar, Emily, & the Giant”, Pretentious Theatre
Composer/Book (2005)

The Arts Project, “You, Me, & Them”, Pretentious Theatre
Composer/Book (2005)

Honours

Western University

Dean’s Honor List (2012-2015), Gold Medalist

Ontario Arts Council Theatre Creators’ Reserve Grant (2007)

London Arts Council Grant (2005 & 2006)

The London Fringe Festival “Best Original Production” for Musical “Oscar, Emily, & the Giant” (2005)

The London Fringe Festival “Best Production & Funniest Production” for Musical “P&J the Sandwich Musical” (2004)

Professional Development

Scriptlab Certificate in Musical Theatre Writing (2006-2007)

Instructor Jim Betts

Smile Theatre Workshop in Musical Theatre Writing (2008-2009)

Instructor Leslie Arden

Experience

Dash Quest Heroes, a mobile game published by Tiny Titan Studios
Music and sound designer (2017-present)

Piano Tuner, Self Employed (2004-present)

Maud, a mobile video game published by MagicWalnut
Music and sound designer (2014)

Coffee Break, a short film
Composed and produced soundtrack (2007)

Activities

Church worship leader at New Song Fellowship, London Ontario (2002-present)

Assistant to the director, *Beauty and the Beast*, The Grand Theatre, London, Ontario
(2006)